The "Decadent" Anarchood presents

BIGASS

ART, STORIES, ARTICLES, INTERVIEWS + OTHER "THINGS"
Biggest Yet

30p

Ha. Da. 03

a creation of the Get New Eyes Production Unit

Liberation Thru Rehumanisation

Scally Wag © 1983

the Decadent Anarchood presents BLAST III

ha,da.o.3

"Every creative act involves.....a new innocence of perception, liberated from the cataract of accepted belief"—Arthur Koestler ('The Sleepwalkers').
"In oneself lies the whole world and if you know how to look and learn, then the door is there and the key is in your hand. Nobody on earth can give you either the key or the door to open, except yourself."—J.Krishnamurti ('You Are The World').
"Changing your pants is like taking a clean plate"—Ivor Cutler.

WELL, WELL, IT TALKS!

BLAST 1 AND 2 ARE STILL AVAILABLE FROM OUR ADDRESS

BLAST C/O 7 WINE TAVERN ST. SMITHFEILD BELFAST BT1 1JQ.

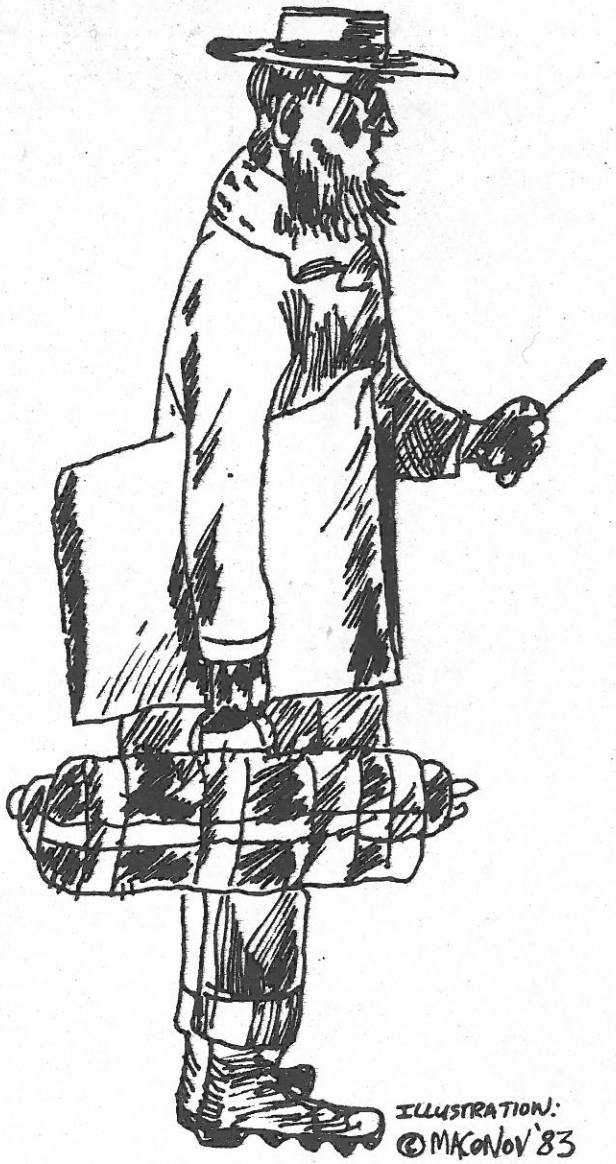


ILLUSTRATION: © MACONOV '83

SOME PEOPLE MAY THINK LIFE REALLY STINKS. WELL IT STINKS NO MATTER WHAT THEY SAY, SOME PEOPLE MAY THINK LIFE IS BORING WELL ITS BORING ANYWAY NO MATTER WHAT THEY SAY. THEY ARE (SOME PEOPLE THINK) TWITS BUT WE ALL KNOW THEY'RE TWITS ANYWAY. NO MATTER WHAT THEY SAY. THIS HERE MAGAZINE IS FOR THAT! AND MOST OTHER THINGS THAT I HAVE MENTIONED ABOVE. BUT ITS REALLY FOR TO STAMP OUT ALL OF THAT, TO STAMP OUT OLD 'SHITES'! LIKE THE PROVERB SAYS "ONCE IT GOES NOBODY KNOWS" THAT MEANS, THAT ONCE THIS HERE (OR THAT THERE!) MAGAZINE GOES WHEREVER ITS GONNA GO NOBODY WILL KNOW WHAT WILL COME OUT OF IT! SOME PEOPLE SPEND MOST OF THEIR LIVES PICKING THIER ARSE AND WON'T LISTEN TO THE TRUTH. BUT WE ALL KNOW THAT THEY'RE IGNORANT BASTARDS!! OUR SLOGAN "LIBERATION THRU' IMAGINATION" REALLY STANDS IN WHAT IT SAYS. AND SO DOES THIS PICTURE BOOK. IN WHICH YOU WILL HEAR THE VOICES OF CRASS, POISON GIRLS, A 'JUST BOOK'. AND DAVY FRANCIS - A CARTOONIST. THE DA TOOK ME IN TO GO OUT AND I'M SO GLAD. YES~ MACONOV, SCALLY WAG, LIGHTNING, DAVY FRANCIS, TRUNDLEY - SAVAGE PENCIL - SO ITS UP YOURS AND PLENTY OF IT. ITS LIKE THE OLD JOKE GOES~ "WHAT DID THE ELEPHANT SAY WHEN HE SHIT HIMSELF" "OH SHIT I'VE SHIT MYSELF"!

SOLOMON PO

TRANSLATED AND TRANSCRIBED BY MACONOV.

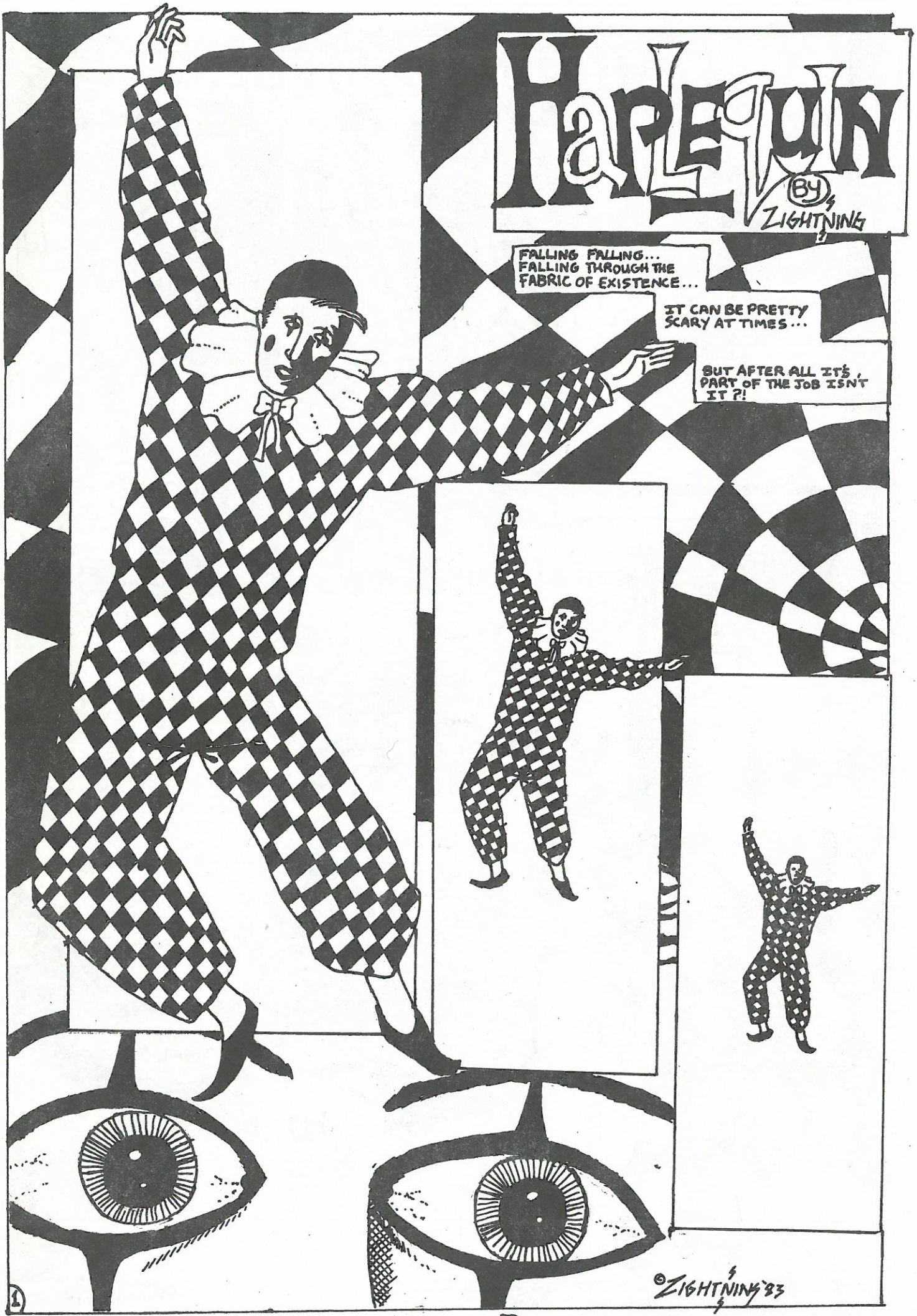
LIBERATION THRU' IMAGINATION! LIBERATION THRU' REHUMANISATION!

MAKE ALL POSTAL ORDERS PAYABLE TO JUST BOOKS AT OUR ADDRESS:

BLAST 1 AND 2 ARE STILL AVAILABLE NO 1 60P INCLUDING POST. NO 2 50P INCLUDING POST OR ORDER ALL 3 FOR £1:00 INCLUDING POST OR ANY TWO FOR 75P INC POST.

SOME OF THE SPELLING IN THIS MAG MAYBE TO SAY THE LEAST A BIT UNCONVENTIONAL DON'T LET THIS WORRY YOU AS WE DON'T FOLLOW CONVENTIONS 2

BLAST 3 ..... IS COPYRIGHT THE INDIVIDUAL CONTRIBUTORS IF YOU WANNA REPRODUCE ANYTHING (EXCEPT IN THE CASE OF A REVIEW) WRITE TO US FOR PERMISSION FIRST. WE WELCOME UNSOLICITED SUBMISSIONS SO SEND US SOME OF YOUR STUFF. BLAST IS FUNDED BY THE PEOPLE WHO WORK ON IT. © GET NEW EYES COLLECTIVE 1983. ZIBERATION THRU' IMAGINATION AND REHUMANISATION. THE DECADENT ANARCHOOD '83


HARLEQUIN
BY ZIGHTNING
FALLING FALLING... FALLING THROUGH THE FABRIC OF EXISTENCE...
IT CAN BE PRETTY SCARY AT TIMES...
BUT AFTER ALL IT'S PART OF THE JOB ISN'T IT?!
©ZIGHTNING '83
1

WHERE ARE YOU NOW?
AH, THERE YOU ARE HANSOME AS EVER...
THERE SEEMS TO BE A LOT OF PEOPLE HERE I WONDER WHERE HE IS?...
WELCOME TO MY NIGHTMARE HARLEQUIN!
NOTHING IS REAL!
THERE HE IS...
2

THE PARTY'S REALLY SWINGEING! EH HARLEQUIN? CARE FOR SOME GRAPES?
COULDN'T WE GO SOMEWHERE QUIETER.. TO TALK?
IS THIS QUIET ENOUGH FOR YOU? NOW WHAT SHALL WE TALK ABOUT, THE WEATHER PERHAPS?...
LOOK MISTER PERRYWINKLE YOU CAN'T GO ON LIVING IN THIS DREAM FOREVER YOU KNOW! I'VE COME TO BRING YOU BACK TO THE REAL WORLD!
ALL I CAN SAY TO THAT MISTER HARLEQUIN IS GO TO....
HELL
WELCOME TO HELL HOPE YOU ENJOY YOUR STAY!
I WISH YOU'D STOP THIS SILLY GAME PERRYWINKLE YOU'RE ACTING LIKE SOME CHARECTER OUT OF A SHAKESPEAR-EAN MELODRAMA!
ITS SUDDENLY GOT VERY HOT HASN'T IT!....
666
3

YOU WANT SHAKESPEAREAN MELODRAMA? YOU GOT SHAKES--PEREAN MELODRAMA!
HAMLET ACT FIVE SCENE 1 A CHURCHYARD
ALAS POOR YORICK! I KNEW HIM. HORATIO. A FELLOW OF INFINITE JEST OF MOST EXCELLENT FANCY HE HATH BORNE ME ON HIS BACK A THOUSAND TIMES. AND NOW HOW ABHORRED IN MY IMAGINATION IT IS!....
MY GORGE RISES TO IT. HERE HUNG THOSE LIPS THAT I HAVE KISSED I KNOW NOT HOW OFT. WHERE BE YOUR GIBES NOW? YOUR GAMBOLS? YOUR SONGS? YOUR FLASHES OF MERRIMENT, THAT WERE WONT TO SET THE TABLE ON A ROAR? NOT ONE NOW TO MOCK YOUR OWN GRINNING....
BRAVO! BRAVO! AN EXCELLENT PERFORMANCE! DON'T YOU AGREE HARLEQUIN?
YOU'RE BECOMING TIRESOME MISTER PERRY WINKLE!
DID YOU KNOW THAT THE NAZIS HATED HARLEQUINS AS MUCH AS THEY HATED JEWS?!

HEIL HITLER!! DO YOU THINK I SUIT THE PART HERR HARLEQUIN!!
WHEN ARE YOU GOING TO STOP THESE CHILDISH PRANKS AND FACE UP TO REALITY MISTER PERRYWINKLE?!
I'M NOT GOING BACK WITH YOU HARLEQUIN! I CAN'T FACE REALITY ANYMORE, MY WIFE DOESN'T UNDERSTAND ME NEITHER DOES MY BANK MANAGER! HERE I CAN BE ANYTHING I WANT TO BE!
CAN YOU? THIS IS NOT YOUR DREAM PERRYWINKLE ITS SOMEBODY ELSE'S. AND THAT PERSON CONTROLS WHAT HAPPENS IN IT. NOT YOU. YOU ARE JUST A PAWN PERRYWINKLE AND WHEN THE DREAM ENDS YOU WILL CEASE TO EXIST!!
YOU'RE LYING HARLEQUIN! I CONTROL THIS DREAM THIS IS MY WORLD!
AMI? PERRYWINKLE JUST WAIT AND SEE!
YOU'RE BLUFFING! HARLEQUIN BLUFFING!!
POOR STUPID FAT FOOL! THERE'S NOTHING YOU CAN DO FOR HIM NOW MIGHT AS WELL JUST GO BACK TO REALITY!
YOU'RE BLUFFING...

I WONDER WHAT IT FEELS LIKE....
RIINNG
TO CEASE TO....
RIINNG
EXIST...
RIINNG
OOOOOOH!
RRRRRRG
THAT WAS A REALLY WEIRD DREAM!
YAAAWN!
HEY MAYBE I COULD TURN IT INTO A COMIC STRIP..... NAH TOO WIERD!

"What vision is left and is anyone asking?"

Blast interviews: Scally Wag + Lightning wrote off some questions to Crass

CRASS 反戦

(you know those punkie people who want such irrelevant/decadent things as peace, freedom + love). Some of the questions were about the artwork on their records + mags, so it was G, who's responsible for that who wrote back. So—

BLAST> When and how did you first become aware of anarchism? And since when would you have called yourself an anarchist?

G> We are born for freedom, in such a fucked up world they gave the striving for it a name. I don't call myself an anarchist full stop, there's a lot more to it, the word anarchy couldn't sum it all up, in the end hopefully I'm just an imaginative, kind, loving, strong person.

BLAST> When Crass started playing as a group, where did you play, and what was the audience's reaction to you? Were they all punx?

G> There was no audience. A lot of the first gigs were with UK Subs, we watched them then they watched us.

BLAST> Did you always intend to be entirely independant of the major record companies? Is it important to have your own record label, and what is its position and function for the other bands on it?

G> We never intended to make records. But having got into it, we couldn't do it anyother way but independant. If you really want to say and do what you want and put it out the way you want, and work and share that task then do it independently. There's no record label that will allow you that freedom (except ours) because they are not in it for the same reasons, there's economies first.

BLAST> Do you get many tapes from people for Bullshit Detectors or from people even wanting to put singles and things on Crass Records? How do you decide which ones to use and which ones not to use, e.g. if someone sent you a rythm and blues track would you reject it? Will there be more Bullshit Detectors, and do you still not mind if people send tapes?

G> We get about 200 tapes then we start listening, they still keep coming in but you have to stop sometime. We've just sorted out the next Bullshit Detector 3, its got 49 groups on it, and whilst we've been doing that we've got another sackful. The way we choose is subject, energy, sincerity, it doesnt really matter the style, most are punk orientated but we listen and consider everything. I thinks its one of the best things we do, a real insight into what people are really up to. We also get tapes for the label, they are easily sorted through, there arent so many and obviously they have to stand up in competence, with Bullshit it doesnt matter so much as you may have heard.

BLAST> Are you fully satisfied with the way the Crass "thing" has turned out generally? Or do you feel under pressure from the demands of "fans", media misrepresentation and commercial exploitation of your success? Do you think you are doing enough or are things blocking your way?

G> At the moment we are doing a lot of re-thinking, thats why we are not gigging. As to 'are we pleased with the way things have turned out?' well on some levels but we're still going, a lot of the battle is cleaning up the shit media makes etc. We never feel under pressure from fans, we do what we can, its never enough, you must know the feeling of frustration. People in general still prefer to wallow in their own shit,

---

War hero who stuck to his guns

A FALKLANDS war hero who continued firing on Argentine aircraft as his ship sank under intense bombardment, was decorated yesterday.

Sub-Lieut. Richard Barker directed machine-gun fire from the exposed roof of the bridge on HMS Ardent, which sank in Falkland Sound in May last year with the loss of 22 lives.

He stayed at his post until the gun crews were ordered to abandon the ship, which was hit ten times by bombs.

Yesterday, Sub-Lieut. Barker, 22, of Chandlers Ford, Hampshire, was decorated with the Distinguished Service Cross for being mentioned in Despatches at Rosyth Naval Base, Fife.

PROFESSOR Roland Smith is to continue part-time, non-executive chairman of House of Fraser. He will not accept a controversial new contract as full-time executive chairman, said to be worth £80,000 a year plus pension and perks.

She wriggled merrily into an oyster-coloured Zandra Rhodes confection, hardly glancing at the £1,375 price tag. She tried on a grey taffeta shawl over a Frank Usher ballgown and flapped it like a bird about to take off. Anything seemed possible.

Smile please

POLICE preparing for next week's Notting Hill carnival in North London have been ordered to keep smiling and turn a blind eye to boisterous behaviour, but crack down on thieves and troublemakers.

Royal replay...

HAVING read in the Daily Mail that the Princess of Wales did not possess a compact disc record player, the Japanese company, Sony, promptly lent her one.

The Princess was suffering because her favourite group, Dire Straits, gave her a compact disc collection of their albums which she was unable to play.

These machines—made in Tokio and costing around £550—provide a sound quality so good that Prince Charles was able to pick out individual instruments while listening to classical music and opera.

G (continued) > boredom and apathy. A lot of the things we have said I dont think we can say any better and I'm not interested in just re-gurgitating the same old numbers. So we're sitting, thinking, where do we go from here especially since Thatchers back, suddenly nothing seems enough.

BLAST > Have people responded as you'd hoped or anticipated, in terms of doing more than just consuming records, but making an effort and creating and working towards change?

G > Some have, the majority haven't. Maybe those people that are motivated inwardly would be anyway without our prescence, so what have we done? At least passed on some real information I hope.

BLAST > How do you feel about accusations that your stance is arrogant and self-righteous, and that you're merely preaching as clergymen do? Could "Where Next Columbus?" apply to you?

G > Why are people so afraid to say "I know", all we have said is that we know whats wrong and given information on that. We've never offered a solution, only, hopefully, the means of each individual finding their own solution to the shit that has been and continues to be piled upon them. It seems to me a very Victorian, Christian, authoritarian idea that to be positive about something is being arrogant and self-righteous, thats all part of their shit, another one of their devious historical ploys for keeping the people apart and down, we all 'know' if we only look. There is no way we can stop people making us idols, at least we never feed it.

BLAST > Crass lyrics tend to concentrate on wide social issues—sexism, nuclear warfare etc—although people do have to face up to this reality, do you not think the real basis of all these horrors are the personal, individual fears, inhibitions and restrictions on 'human spirit' which practically every person suffers from? If, for example, nuclear weapons, government, etc. no longer existed would not these personal wars and dictatorships continue? your "International Anthems" seem to deal with this much more than your music.

G > Inhibitions and fears are the food thats fed to us as children, they are the wars of the streets, home and battlefields. Yes, we must fight them in ourselves, isn't that clear in what we have said?

BLAST > We've heard vague talk about Crass living in a commune in the country. Can you enlighten us as to what way you do live? Is it just a house a house and garden, or do you like have a farm? Do you have any amount of self-sufficiency?

G > We live in a rented farmhouse with a garden, half of which is a vegetable garden. We used to be more self-sufficient than we are now, but the pressure of the band takes up a lot of time, but we eat well from the garden in summer.

BLAST > Your art on the record covers is very impressive. It doesnt seem to be complete collage, so how is the artwork done? Do you have any particular ideas about art, like does it have any particular role it should fulfill?

G > A lot of the work on the covers is painting, done with a fine sable brush and gouache which is like thick water colour paint. A few pieces have been all collage but mostly its just painting, like 'Feeding', 'Nagasaki', 'Bloody Revolutions', 'Christ'. I think imagery is harder to understand than words in a funny way, people think they 'see', especially as they 'see' all the time; T.V. images, posters, magazines, yet its all surface. There's no depth, what I try to do is use images, symbols that everyone can relate to in some way but by juxtapositioning them people can see what they really represent, see the similarities, grasp the atrocities that they view so easily over their beef dinner and the massacres in some cowboy film. I also like working with words and images, like "Your Country Needs You" using common phrases, shocking people into what they really mean. Language also is understood largely on the same surface interpretation, conditioning.

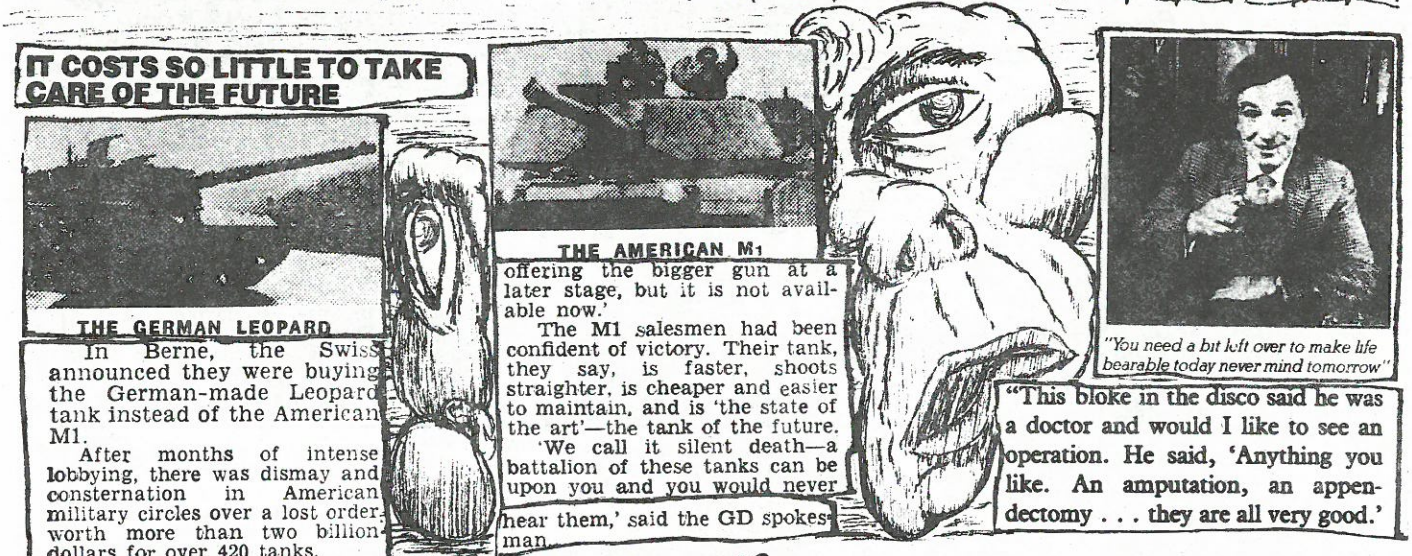
BLAST > We've heard that Crass planned to stop doing music in 1984, is this so? If so, would it include stopping the Crass record label? What have you got planned for the future in any field?

G > Who knows?

BLAST > Finally what do you think of Blast?

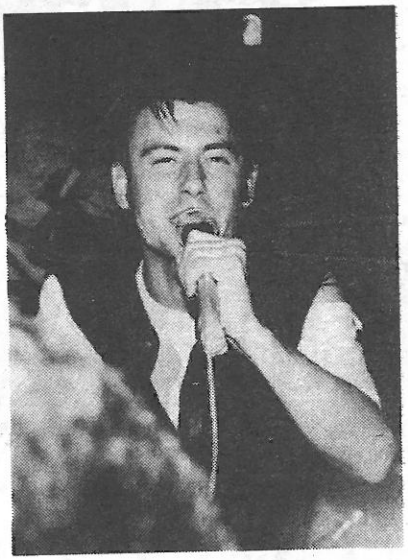
G > I havent really looked or read it yet, so it would be unfair to comment, but I liked the way you describe why you wanted to do it

Thanks very much to G for the interview. According to the newsletter we got with it, letters for Crass (including s.a.e) should now be sent to Crass, c/o P.O. BOX 279, LONDON N22. From this address you can obtain "Eklectic No.2" for 60p. Work has begun on International Anthem No.4.

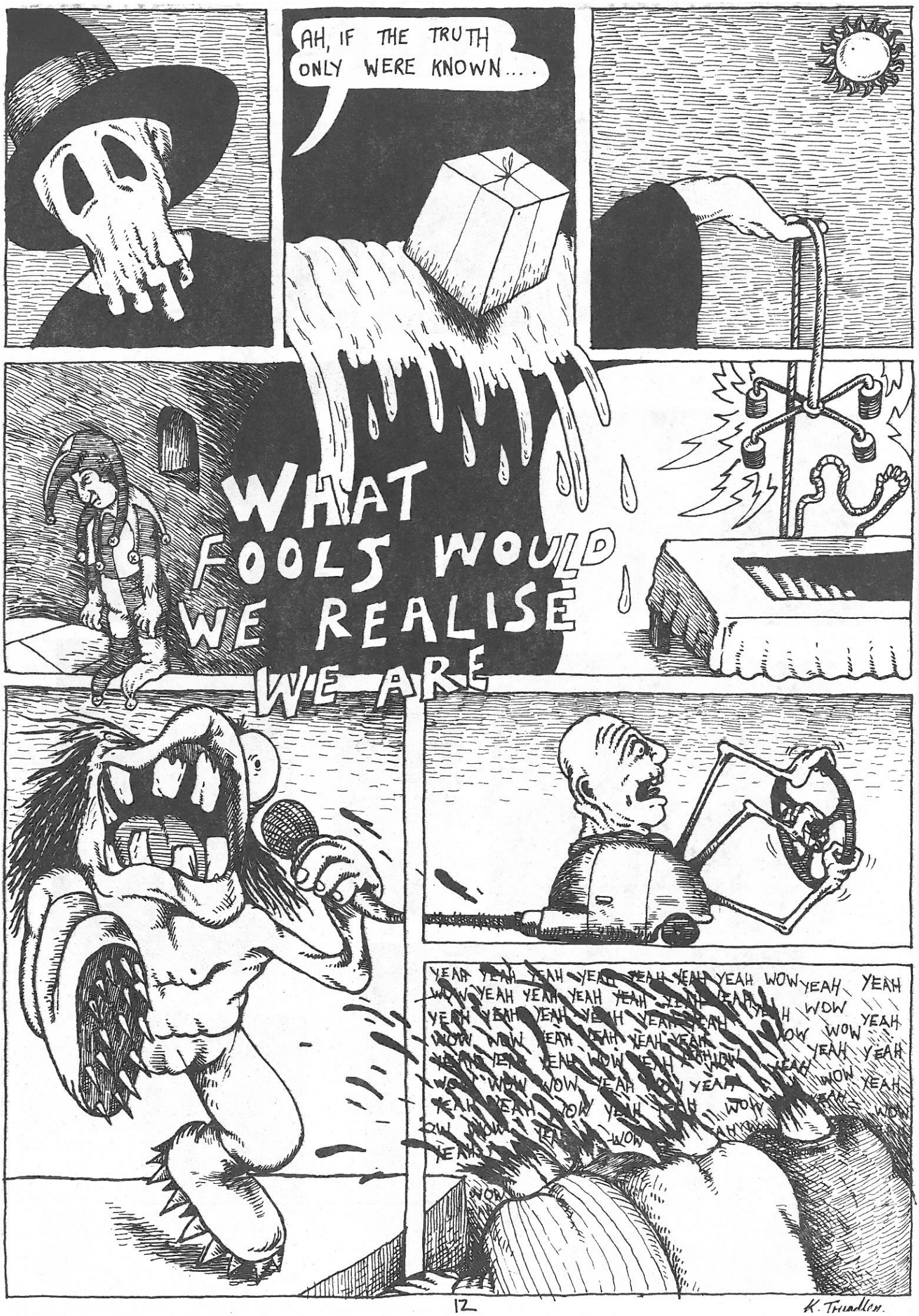


CRASS at the Ⓐ-Centre

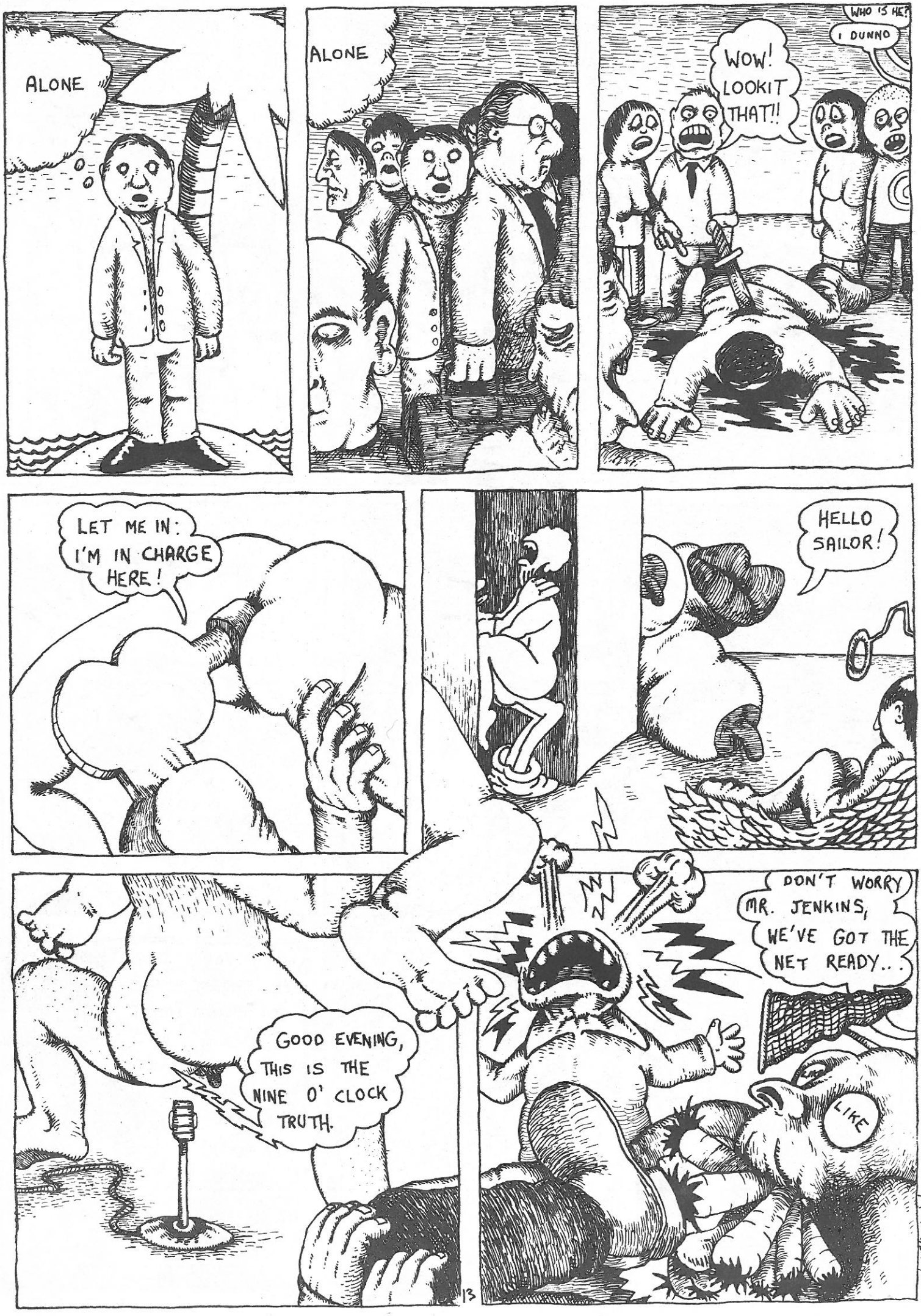
Belfast, Sept 82

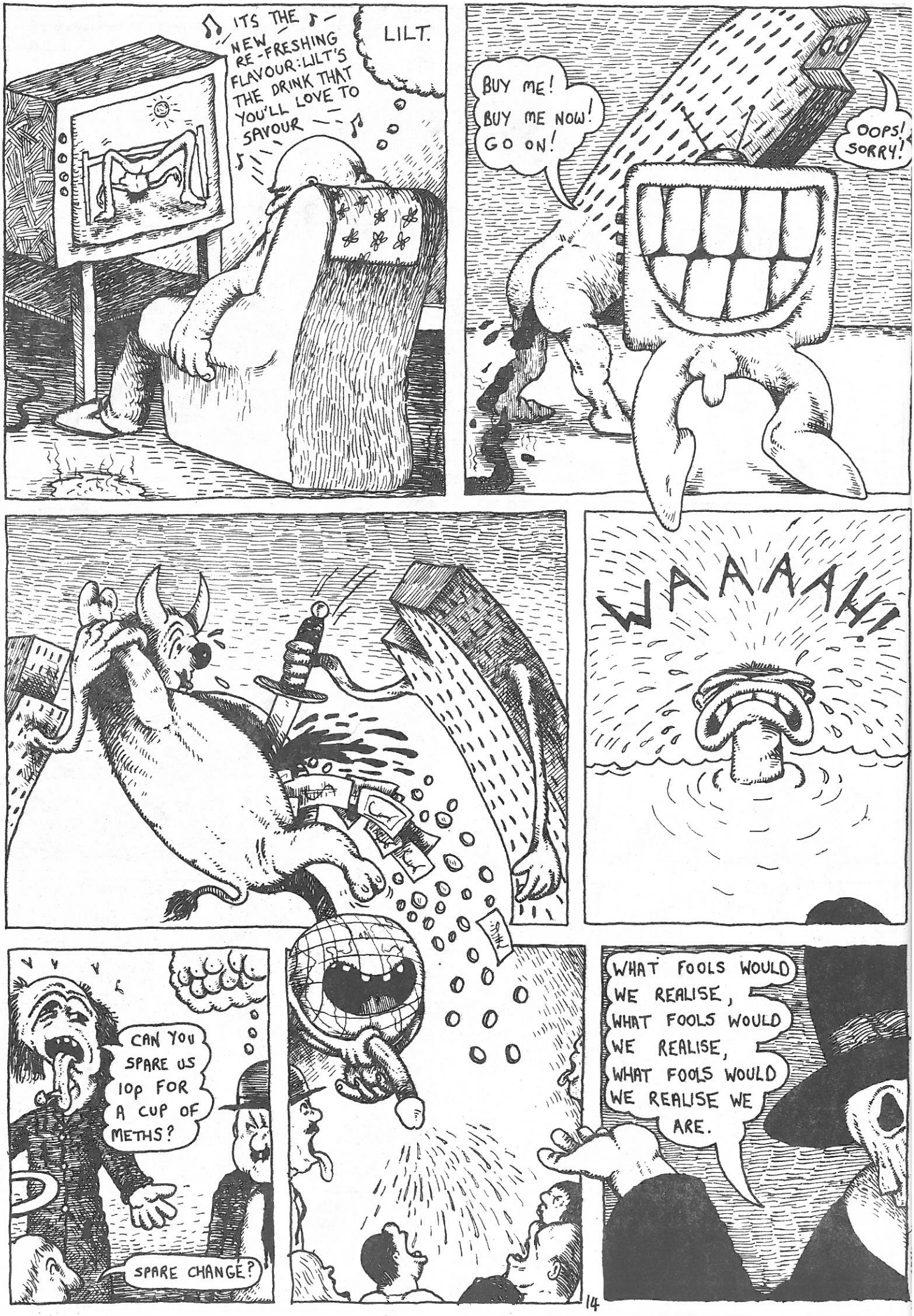


Annie Anxiety too.


AH, IF THE TRUTH ONLY WERE KNOWN....
WHAT FOOLS WOULD WE REALISE WE ARE
YEAH YEAH YEAH YEAH YEAH YEAH YEAH WOW YEAH YEAH
WOW YEAH YEAH YEAH YEAH YEAH YEAH WOW
YEAH YEAH YEAH YEAH YEAH YEAH WOW WOW YEAH
WOW WOW YEAH YEAH YEAH YEAH YEAH YEAH
YEAH YEAH YEAH WOW YEAH WOW YEAH
WOW WOW WOW YEAH WOW YEAH WOW YEAH
YEAH YEAH WOW YEAH YEAH WOW YEAH
OW WOW YEAH WOW AH
YEAH
WOW

K. Thwaites.


ALONE
ALONE
WHO IS HE?
I DUNNO
WOW! LOOKIT THAT!!
LET ME IN: I'M IN CHARGE HERE!
HELLO SAILOR!
DON'T WORRY MR. JENKINS, WE'VE GOT THE NET READY..
LIKE
GOOD EVENING, THIS IS THE NINE O' CLOCK TRUTH.
R. Trumbo


♪ ITS THE NEW RE-FRESHING FLAVOUR: LILT'S THE DRINK THAT YOU'LL LOVE TO SAVOUR ♪
LILT.
BUY ME! BUY ME NOW! GO ON!
OOPS! SORRY!
WAAAAH!
CAN YOU SPARE US 10p FOR A CUP OF METHS?
SPARE CHANGE?
WHAT FOOLS WOULD WE REALISE, WHAT FOOLS WOULD WE REALISE, WHAT FOOLS WOULD WE REALISE WE ARE.

BLACK VELVET COMIX PRESENTS

THE WOMB ROOM

©MACONOV'83

ONCE UPON A TIME. THERE WERE LOADS OF UNEMPLOYED PEOPLE WITH NO HOPE OF GETTING A JOB, WHO WERE WALKING ABOUT THE STREETS DOING NOTHING!

SOD OFF

YOUR COUNTRY NEEDS YOU

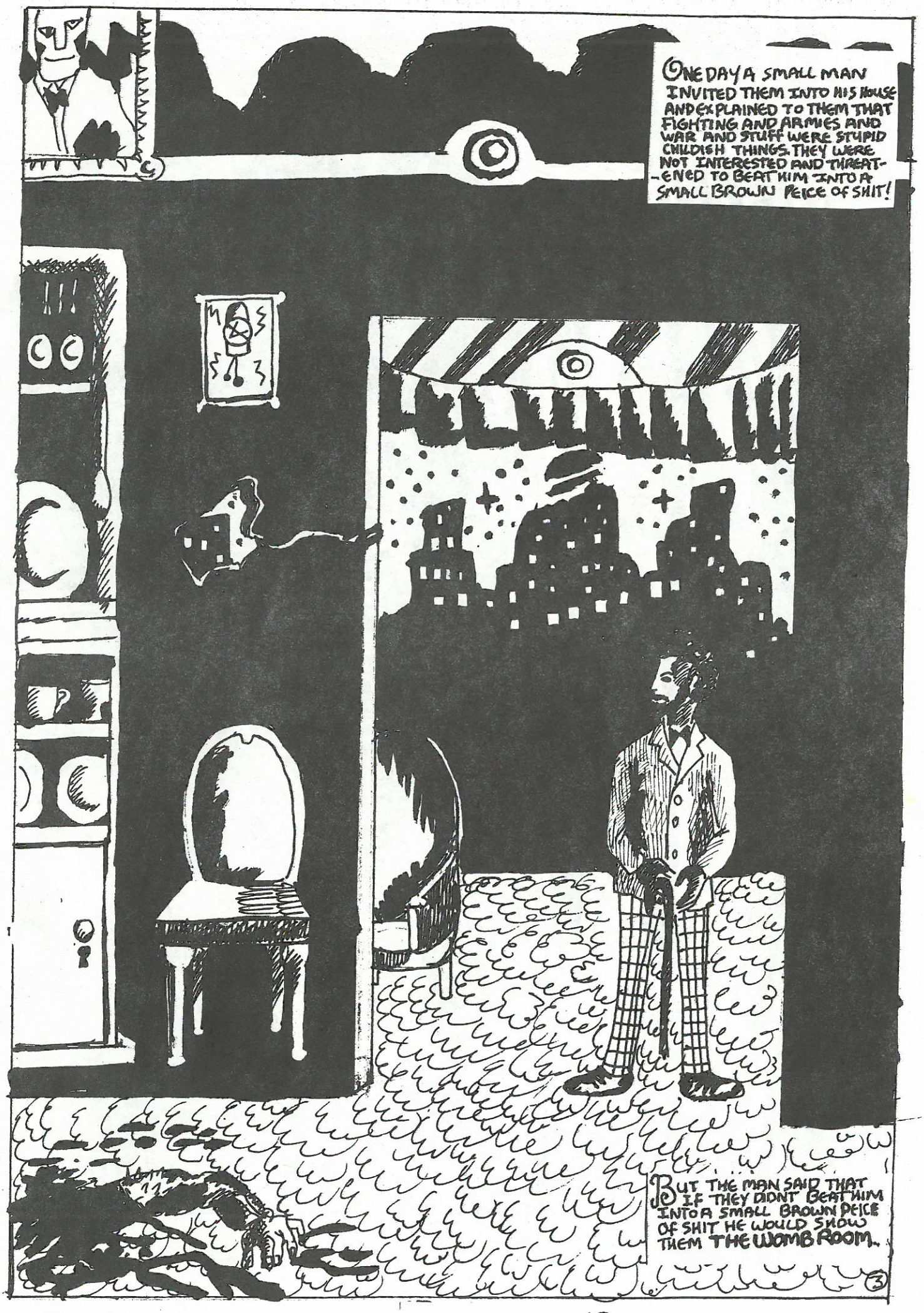
"THE GOVERNMENT"

THE GOVERNMENT WHICH WAS VERY DISTRESSED BY THIS DECIDED TO PUT THEM ALL IN THE ARMY AND GET THEM ALL KILLED OFF...

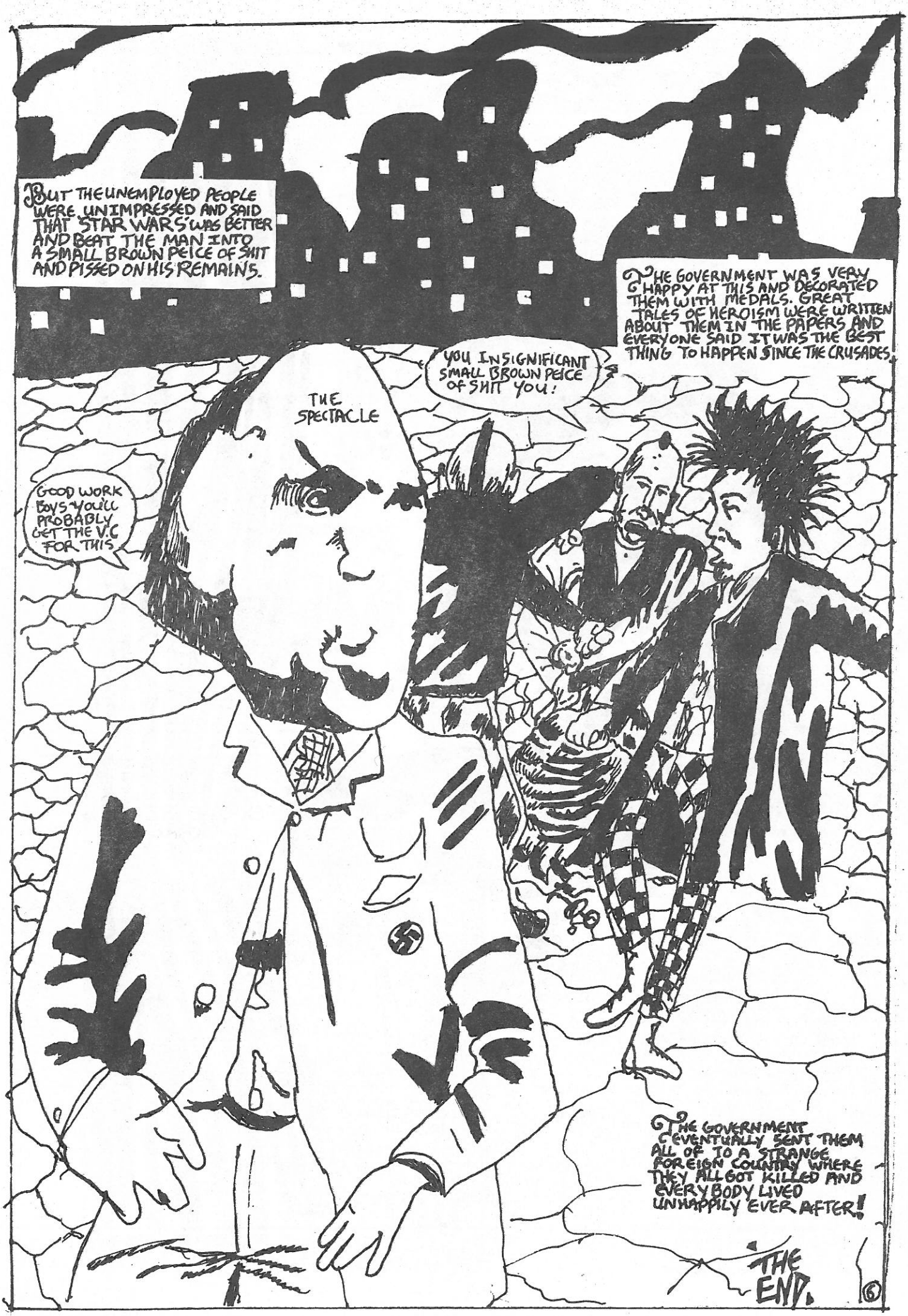
©MACONOV'83

1

BUT THE UNEMPLOYED PEOPLE DIDNT LIKE THIS VERY MUCH, BUT ACCEPTED THE SITUATION. THEY WENT ARDUND TERRORISING INNOCENT PEOPLE IN THEIR HOMES WITHOUT MUCH SUCCESS...
GO ON CLEAR OFF!!
EVENTUALLY THEY BECAME SO BORED THAT THEY JUST ENDED UP FIGHTING AMONG THEMSELVES...
AND GETTING DRUNK AND SINGING LOUD OBSCENE SONGS AT PASSERS BY AND THE GOVERNMENT WAS PLEASED THAT THEY'D SETTLED DOWN INTO ARMY LIFE...
©MAcnaM 83
2


ONE DAY A SMALL MAN INVITED THEM INTO HIS HOUSE AND EXPLAINED TO THEM THAT FIGHTING AND ARMIES AND WAR AND STUFF WERE STUPID CHILDISH THINGS. THEY WERE NOT INTERESTED AND THREAT--ENED TO BEAT HIM INTO A SMALL BROWN PEICE OF SHIT!
BUT THE MAN SAID THAT IF THEY DIDNT BEAT HIM INTO A SMALL BROWN PEICE OF SHIT HE WOULD SHOW THEM THE WOMB ROOM..
3

THEY ENTERED THE WOMB ROOM AND THERE SAW ALL THE TRAGEDIES THAT HAVE BEFALLEN MANKIND FROM THE BEGINING OF TIME DISPLAYED FOR ALL TO SEE IN MOVING PICTURES ON THE FAR WALL..


BUT THE UNEMPLOYED PEOPLE WERE UNIMPRESSED AND SAID THAT 'STAR WARS' WAS BETTER AND BEAT THE MAN INTO A SMALL BROWN PEICE OF SHIT AND PISSED ON HIS REMAINS.
THE GOVERNMENT WAS VERY HAPPY AT THIS AND DECORATED THEM WITH MEDALS. GREAT TALES OF HEROISM WERE WRITTEN ABOUT THEM IN THE PAPERS AND EVERYONE SAID IT WAS THE BEST THING TO HAPPEN SINCE THE CRUSADES.
YOU INSIGNIFICANT SMALL BROWN PEICE OF SHIT YOU!
THE SPECTACLE
GOOD WORK BOYS YOU'LL PROBABLY GET THE V.C FOR THIS
THE GOVERNMENT EVENTUALLY SENT THEM ALL OF TO A STRANGE FOREIGN COUNTRY WHERE THEY ALL GOT KILLED AND EVERYBODY LIVED UNHAPPILY EVER AFTER!
THE END.
©

SPOUT YER LOAD!

WRITE TO US WITH YOUR COMMENTS

BLAST! c/o 7, WINE TAVERN ST. SMITHFIELD, BELFAST, BT1 1JQ, N. IRELAND.

BECAUSE OF LACK OF SPACE THIS ISSUE WE CAN ONLY PRINT TWO OF THE MANY LETTERS WE'VE RECIVED COMMENTING ON BLAST TWO. NEVER THE LESS THESE TWO LETTERS PRESENT TWO ENTIRELY DIFFERENT VIEWS ON THE MAG THATS WHY WE CHOSE THEM FIRST IS MR. VICTOR SNODDY.....

I HAVE JUST SUFFERED THE EXTREME DISPLEASURE OF READING YOUR 2ND ISSUE OF "BLAST" IT IS, IN MY OPINION, THE MOST VILE, DISGUSTING, PERVERSE, HORRIBLE, FILTHY, SEXIST, OBSCENE, FOUL MOUTHED, EGOTISTICAL, PUERILE, SELF-CENTERED, DIRTY, REVOLTING, RUDE, MISSEPLT, INCOMPREHENSIBLE, UNFUNNY, BOORISH, BORING, INFANTILE, UNENLIGHTENING, CLICHE-RIDDEN BLAND, TASTELESS, UNINSPIRING, INSEPID, PORNOGRAPHIC DULL, STOMACH CHURNING, PUTRID, UNREADABLE, UNTALENTED, SMUTTY, GROTTY, RUBBISH I HAVE EVER SEEN. HOW YOU HAD THE NERVE TO PRINT A 2ND ISSUE OF THIS 'THING' IS BEYOND ME. WHY DON'T YOU PRODUCE A MAGAZINE LIKE THE 'WONDERFUL' "SCORCHED EARTH" YOU PROBABLY WON'T PRINT THIS LETTER (IF YOUR SUB-HUMAN BRAINS CAN READ) IT THAT IS.) BUT THIS IS A FREE COUNTRY AND WE ARE STILL ENTITLED TO OUR OWN OPINIONS."

THANX FOR YOU ENCOURAGING LETTER MR NODDY!

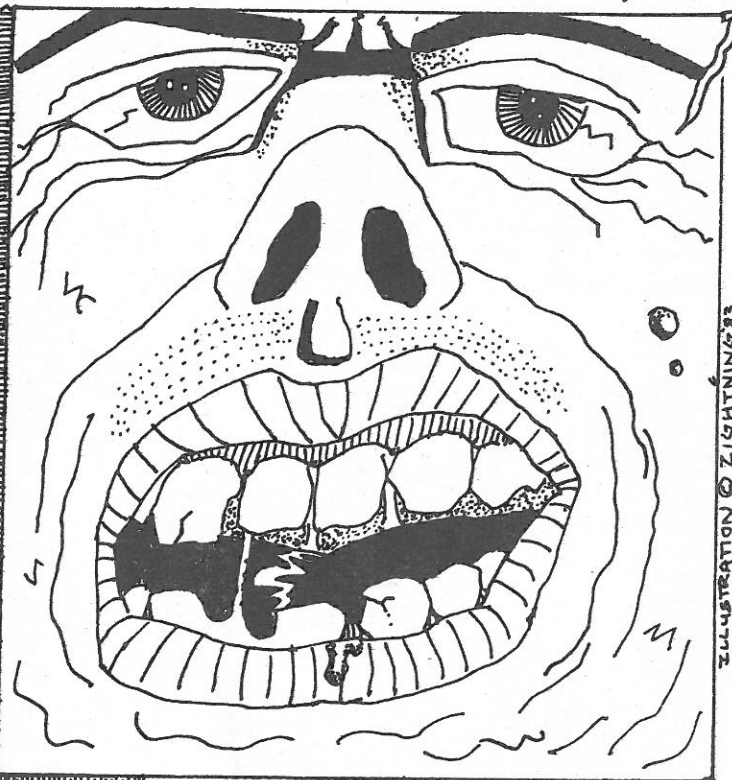


ILLUSTRATION © ZIGHTNING '83

NOW SOME EXCERPTS FROM A LETTER SEND TO US BY MR TRUNDLEY WHOSE WORK APPEARS IN THIS ISSUE

K. TRUNDLEY
MIDDLESBROUGH.
ENGLAND.

A LITTLE ABOUT MESELF IVE BEEN DRAWING COMIX FOR YONKS NOW - SINCE AROUND 1977 - AND ALTHO' IVE SEND BATCHES OF ME WORK OUT TO KNOCKA-BOUT COMIX 'VIZ' THE RIP OFF PRESS AN' THE LIKE, THE UNIVERSAL REACTION HAS BEEN ONE OF REJECTION OR APATHY. DESPITE THIS, IVE BEEN SCRIBBLING ON WITH ME CRAZY COMIX REGARDLESS - I GUESS I BELIVE IN ME WORK EVEN IF NO-ONE ELSE DOES... I JUST HOPE YOU LIKE THE SAMPLES OF ME WORK YOU SEE BEFORE YOU BELIVE ME, THERES HUNDREDS MORE WHERE THESE CAME FROM CERTAINLY BLAST! (AND A HAND-FUL OF OTHER PLACES THAT PUT OUT THEIR OWN COMIX) IS ONE OF THE HEALTHIER BITS OF COMIX ACTIVITY GOING ON AT THE MOMENT.....

I THINK ITS REALLY GOOD THAT BLAST! (LIKE XIMOC DOES TRY TO ENCOURAGE NEW SCRIPT WRITERS AND CARTOONISTS AND HELP THIER WORK SEE PRINT. ITS A SAD TRUTH THAT ALTERNATIVE COMIX PUBLISHERS LIKE KNOCKABOUT COMIX ARE NOW SO ESTABLISHED THAT THEY RESTRICT THEMSELVES SO MUCH TO AN ELITE CIRCLE OF WRITERS AND CARTOONISTS - THOSE WHO HAVE PROVEN T'BE SURE-SELLERS AND SO THEY ARE JUST A FORMULA RIDDEN, SUFFER THE SAME COMPROMISES TO COMMERCIALISM WHICH AFFLICTS THE MAINSTREAM PRESS.

THANX FOR SUCH A GOOD LETTER KEVIN!
MR. TRUNDLEY ALSO MENTIONED IN HIS LETTER THAT HE WAS PUTTING TOGETHER HIS OWN COMIC WITH HIS MATE JACK SOWERBY WE WISH THEM LUCK!

ADVERTISMENT

SO YOU'RE LOOKING FOR THAT BOOK ABOUT CHAIRMAN MAOS' SEX LIFE OR THOSE COLLECTED ESSAYS BY KARL MARX ON BEARD GROWING FOR FUN BUT NOT PROFIT? .....
WELL YOU PROBABLY WON'T FIND IT IN

JUST BOOKS

7 WINE TAVERN STREET SMITHFIELD
BELFAST BT1 1JQ N. IRELAND
BUT THEY HAVE SOME REALLY GOOD STUFF!!

CARDS
POSTERS
FANZINES
COMIX
AND MUCH MORE
AND DON'T FORGET TO PICK UP A COPY OF
"OUTTA CONTROL"
BELFAST ANARCHIST MONTHLY

IF YOU WANT TO SEE YOU WORK PRINTED AS YOU DREW IT OR WROTE IT WITHOUT ANY CENSORSHIP SEND PHOTO-COPIES OF IT TO US AT BLAST AND IF WE LIKE IT WE'LL PRINT IT! PLEASE INCLUDE S.A.E FOR REPLAY!

SAVAGE PENCIL'S HELLZ
HUH?!
WURGLE! URRRRRR...
WON
SAC! NOT PUTRESCENCE! HELL'S FULL OF 'EM. I'D BETTER BLOW IT AWAY!
WURK! EAKK!
At This Range Icon hardly miss!
BLAM BLAM
GAAH! JUST LOOK AT HOW THOSE FLIES ARE LAPPING UP TH' FLUID THERE. AND THE STENCH!
SUH! SUH! SUH!
TWOO
ALLOW ME, TO INTRODUCE MYSELF! LUCIFER, SATAN, LORD OF THE FLIES, PRINCE OF DARKNESS, THE FALLEN ANGEL, AT YOUR SERVICE!
HEE HEE HI! I'VE READ SO MUCH ABOUT YOU!
GOOD SHOOTING MR PENCIL
HUH? DO I DETECT A STRONG AROMA OF SULPHUR?
OR IS IT THAT LASAGNE I HAD FOR LUNCH?
OLD NICK
AND.. IF I MAY ASK WHAT ARE YOUR IMPRESSIONS OF MY DOMAIN?
WELL TO BE QUITE HONEST WITH YOU YOUR DARKNESS. IF I MAY SPEAK PLAINLY....
I MEAN ALTHO NOT AS FLAMBOYANT, TV ON EARTH IS MORE LIKE GOING THRU HELL. Y' HEARD OF TV I TAKE IT?
HEARD OF IT... I INVENTED IT!
TREE
I FOUND IT ALL A LITTLE PREDICTABLE ALL THIS HIERONYMUS BOSCH IMAGERY. DEMONS, TORTURED SOULS 'N' WHAT NOT!!!!
WELL NO ONE'S COMPLAINED SO FAR!

DAVY FRANCIS IS ONE OF BELFASTS MOST PROLIFIC CARTOONISTS HE'LL TURN HIS HAND TO ANYTHING! HE EVEN PAINTED A CROCODILE BOX FOR RINGLING BROTHERS CIRCUS. WE TRACKED HIM DOWN ON A DULL STATURDAY AFTERNOON FOR A WEE CHAT!!

DAVY FRANCIS

PHEW!

A LEGEND IN HIS OWN LUNCHTIME!

LIGHTNING: HELLO! CAN YOU REMEMBER THE FIRST CARTOONS YOU DONE AND WHEN DID YOU DECIDE THAT YOU WANTED TO BE A CARTOONIST?

D.F.: HELLO! WELL, LET ME SEE.. IT WAS A VERY POOR IMITATION OF THE "BEANO" I DID WHEN I WAS ABOUT 4 OR 5. I CALLED IT THE "BANGO" (PRICED 1D) AND THE LEADING CHARACTER WAS CALLED "WILLY THE WORM"! I DECIDED I WANTED TO BE A CARTOONIST WHEN I WAS ABOUT 9 OR 10. I WANTED TO BE A TRAMP AS WELL, BECAUSE YOU DIDN'T HAVE TO DO ANY WORK.

LIGHTNING: CAN YOU REMEMBER WHAT BELFAST WAS LIKE IN THOSE DAYS WHEN YOU WERE A KID?

D.F: WHAT SORT OF A QUESTION'S THAT? WHAT AGE DO YOU THINK I AM - ******** NINETY?

LIGHTNING: (LAUGHTER!) DID YOU WANT TO DRAW FOR D.C. OR MARVEL IN THOSE DAYS OR DID YOU WANT TO GROW UP AND BE AN ARTIST WHO HAS BIG EXHIBITIONS AND STUFF?

D.F. I ALWAYS WANTED TO DRAW THE "BASH ST. KIDS" FOR THE "BEANO" AND STILL DO, BECAUSE IT WAS (AND I THINK STILL IS) THE FUNNIEST STRIP IN THE BEANO. I STILL GO IN FITS OF LAUGHTER WHEN I READ IT.

LIGHTNING: WHICH ARTIST OR ARTISTS DO YOU THINK HAVE HAD THE BIGGEST INFLUENCE ON YOUR WORK?

D.F. THE BIGGEST I THINK, MUST BE LEO BAXENDALE WHO DID HIS BEST STUFF WHEN I WAS A KID. ROBERT CRUMB'S ANOTHER ONE, GILBERT SHELTON AND JAY LYNCH. I FIRST GOT INTO UNDERGROUND COMIX THROUGH A COMIC I READ CALLED "BOP" COMIX. I WAS FASCINATED BY THEM BECAUSE I'D NEVER SEEN THE LIKE OF THEM BEFORE. "BOP" COMIX MUST'VE BEEN A CHEAPO BOOTLEG COMIC REPRINTED FROM AMERICAN & ENGLISH COMICS.

LIGHTNING: YOU KNOW, MOST COMIC STRIP ARTISTS RARELY SEEM TO DRAW CHARACTERS OR BASE STORIES IN AND AROUND THIER OWN COUNTRY, THEY SORT OF LIKE TO BROADEN THEIR HORIZIONS LIKE YOU HARDLY EVER SEE A CHARACTER IN COMIX THAT SPEAKS WITH A BROAD WELSH SCOTTISH OR IRISH ACCENT EXCEPT OF COURSE IN YOUR WORK. WHY DID YOU DECIDE TO MAKE YOUR CHARACTERS SPEAK WITH ULSTER ACCENTS? AS I THINK ITS BECOME ONE OF YOUR TRADEMARKS!

D.F. I SUPPOSE THAT'S HAPPENED BECAUSE THE AUDIENCE I WAS DRAWING FOR RECOGNIZED THE ACCENT, I.E. IT WAS A N. IRELAND AUDIENCE I WAS DOING IT FOR. HOWEVER, IN AN EARLY COMIC I DID I HAD A GLOSSARY OF ULSTERISMS IN IT FOR ANY "FOREIGN" READERS!

"AN EARLY VERSION OF "DUMMER THE PLUMBER" FROM THE CRAZY CREW OF THE SAUCY SUE" ORDERING A "MEXICAN BURGER."

THE ORIGINAL "JIM BLURT."

LIGHTNING: WHAT WAS THE FIRST PIECE OF WORK YOU EVER GOT PRINTED?

D.F. WHEN I WAS 14, I KEPT A NOTEBOOK OF IDEAS FOR ONE-OFF, USUALLY VISUAL GAGS, LIKE SERGIO ARAGONES DOES IN "MAD". THEN I DREW THE JOKES + STUCK THEM INTO A BIG SCRAPBOOK. ONE DAY MY FATHER AND I WENT TO THE "BELFAST TELEGRAPH" OFFICES & SHOWED THEM TO AN EX-NEIGHBOUR WHO WAS AN EDITOR THERE. A FEW WEEKS LATER A CARTOON, SHOWING A HIPPY FATHER TELLING OFF HIS NEAT, TIDY SON SAYING "WHY, YOU'RE A DISGRACE TO THE FAMILY," APPEARED IN THE "EAST ANTRIM TIMES". IT WAS DESCRIBED AS A "RIB TICKLER" AND WAS PUT IN UNDER THE SCHOOLS COLUMN. TWO MORE WERE PRINTED SOME WEEKS LATER AND I GOT PAID 50p PER CARTOON. THEN I SENT SOME OFF TO "PRIVATE EYE", BUT THEY WEREN'T INTERESTED, FUNNILY ENOUGH.

LIGHTNING: YOU WORKED ON 'BELFAST PEOPLES COMICS' COULD YOU TELL US ABOUT THIS AND 'BALLOON FEATURES'

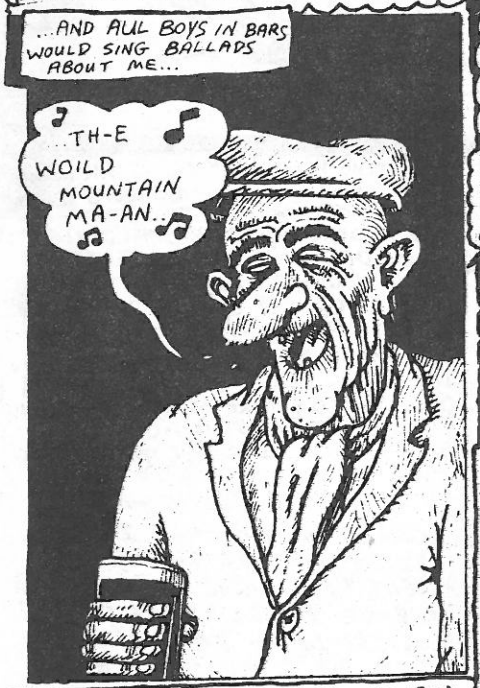
D.F. "PEOPLE'S COMIX" WAS A COMIC PRODUCED BY A GROUP OF CARTOONISTS WHO CALLED THEMSELVES "BALLOON FEATURES". THE COMIC HAD NO REAL EDITORIAL POLICY AND THE COMIC LASTED 3 ISSUES, BUT IT WAS GOOD FUN. EVERYONE HAD OTHER COMMITMENTS AND LETHARGY, BUT WE HAD SOME GOOD DRINKING SESSIONS IN A WEE BAR ACROSS THE ROAD FROM WHERE WE MET, AND WE EACH BROUGHT A MUSICAL INSTRUMENT & HAD FOLK SESSIONS. I BROUGHT A CHROMATICA HARMONICA, SO I DIDNT PLAY MUCH. ONE TIME WE COLLATED THE COMIC WHILST LISTENING TO MUSIC BY— —ROBERT CRUMB!!

LIGHTNING: I REMEMBER SEEING A COMIC YOU DONE AGES AGO BEFORE 'RIPPING TALES' IT WAS CALLED 'TSSST' I THINK IT HAD A GORILLA ON THE COVER DONE UP LIKE AL JOLSON WHO LOOKED LIKE 'KING KONG' COULD YOU TELL US ABOUT THIS AND GRIPPING TALES.'

D.F.: "TSST!" WAS A RESULT OF A PERSONAL PROJECT I STARTED WHEN I WAS DOING GRAPHICS AT ART COLLEGE. I DID A MURAL FOR THE STUDENTS UNION SOME TIME LATER AND FOR PAYMENT I ASKED THEM TO PRINT "TSST!", WHICH THEY DID. SOME YEARS LATER, I HAD SOME COMIC STRIPS WHICH COULD GO INTO A COMIC SO I JUST DECIDED TO HAVE IT PRINTED.

NOW ONTO XIMOC HOW DID IT START?

D.F. I GOT A 'PHONE CALL FROM BILLY (CULHULLAIN) SIMPSON ONE NIGHT IN 1980 WHO SAID HE'D SEEN "GRIPPING TALES" AND WOULD I BE INTERESTED IN DOING A COMIC, SO, TOGETHER WITH MERVYN JONES (AN EX-PUPIL OF AN ILL-FATED CARTOON CLASS I "TAUGHT"), RAY McEVOY, MIKE GRZYMEK, PETE MORWOOD, PETE McGUINNESS, BILLY SIMPSON & MYSELF, WE CREATED A LEGEND.



WHERE DID THE IDEA'S FOR THE SAUCY SUE AND LOOSE CHIPPINGS COME FROM?

D.F.: THE SAUCY SUE" WAS, QUITE SIMPLY, A BELFAST VERSION OF "STAR WARS" (ALTHOUGH I HAVEN'T GOT ANY THREATENING LETTERS FROM GEORGE LUCAS YET!). "LOOSE CHIPPINGS" STARTED LIFE AS A JOKE MADE BY A FRIEND, BILL LUNEY, AS WE WERE PASSING A SIGN THAT SAID "LOOSE CHIPPINGS". HE SAID "OH, WE'RE IN LOOSE CHIPPINGS NOW." I MADE SOME TAPES (DOING ALL THE VOICES) AFTER COMING HOME FULL ON SATURDAY NIGHTS. PETE McGUINNESS (THE "ED") SUGGESTED TURNING THE TAPES INTO COMIC STRIPS, AND, OF COURSE, THE REST IS HISTORY!

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TSST! GRIPPING TALES,

SHANKILL BULLETIN: SCREW THE BAP & HEAD THE BALL.

RATHCOOLE NEWS: THE BIG LAD & THE WEE FELLA.

RAT TRAP: DUMMER THE PLUMBER.

XIMOC: SAUCY SUE, LOOSE CHIPPINGS.

NEWS LETTER: SANTA'S BIG NIGHT (COLOUR STRIPS)

WORLD CUP COMIX

BELFAST MARKET: LIFE'S A LAUGH.

COMING SOON: LOOSE CHIPPINGS: THE SOUTH AMERICAN QUEST (A GRAPHIC NOVEL).

LIKES: FRIDAY AFTERNOONS, READING & DRAWING COMICS, WEE KIDDIES (THEY'RE GOOD FUN!) A GOOD LAUGH, PEACE & HAPPINESS, BOPPING.

DISLIKES: INTERVIEWS WITH "BLAST!", MONDAY MORNINGS, SUNDAYS, HANGOVERS, BEING SICK.

FAVORITE RECORDS: 60'S STUFF, GEOFF LOVE & MRS MILLS ON "GLAD WITH LOVE" COMEDY RECORDS, "CRINGE" RECORDS

FAVORITE BOOKS: ALL THE JAMES BOND BOOKS, "A VERY FUNNY BUSINESS" SHERLOCK HOLMES, H.G. WELLS STUFF.

FAVORITE MOVIES: ALL THE GOOD ONES.

FAVORITE TV. PROGRAMMES: THE YOUNG ONES, MAN FROM U.N.C.L.E., BILKO, TOM & JERRY.

FAVORITE COMICS: BLAST! (ONLY KIDDING) - ALL COMICS WITH STORIES WITH A BIT OF THOUGHT & FEELING IN THEM.

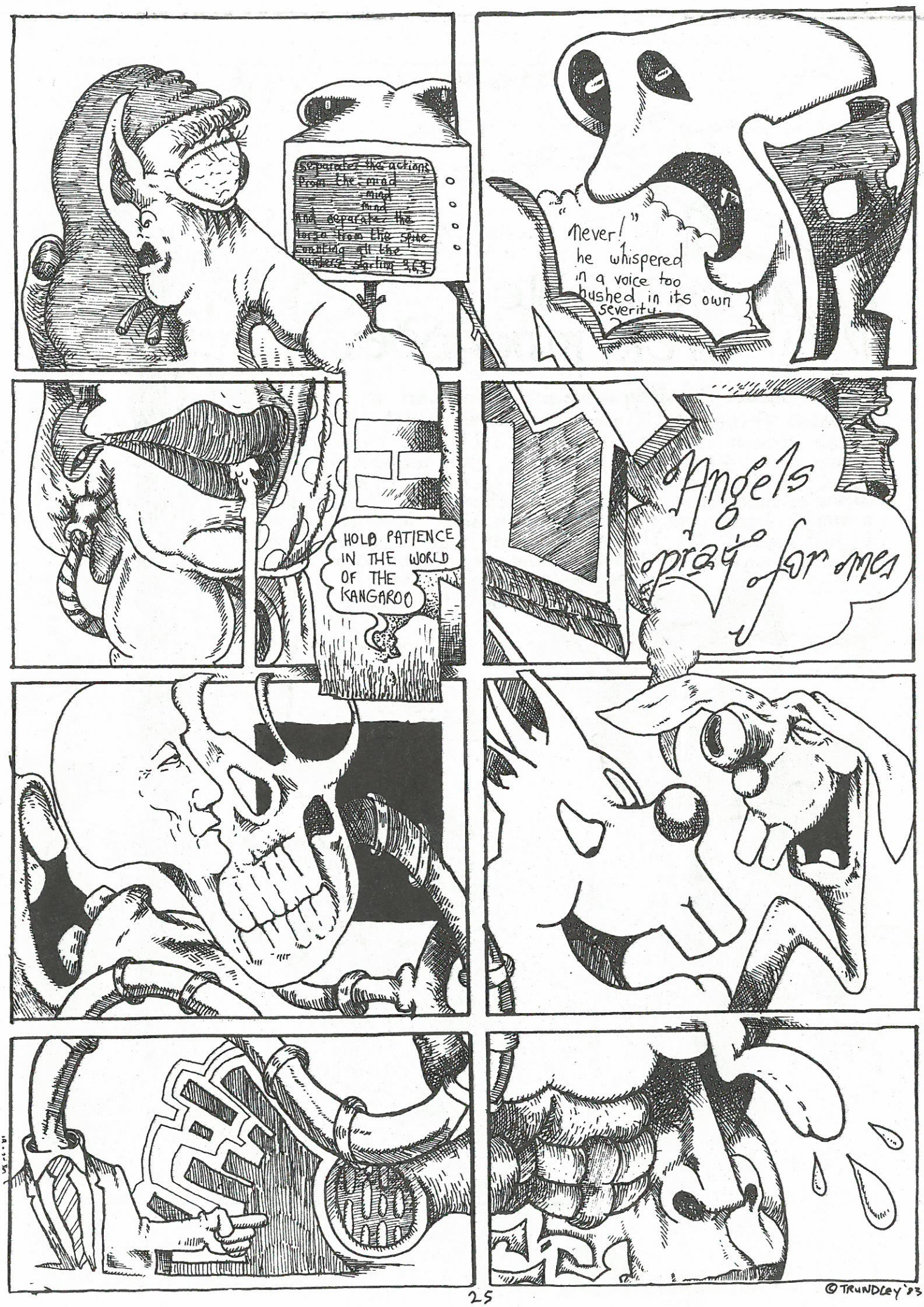
FAVORITE ARTISTS: ALAN DAVIS, GARRY LEACH, LIGHTNING, BRIAN BOLLAND, DAVID LLOYD, RICHARD CORBEN, RICK VEITCH.

FAVORITE WRITERS: ALAN MOORE, HILARY ROBINSON, JOHN WAGNER.

LIGHTNING: THANK YOU VERY MUCH DAVY!

DAVY: AND THANK YOU VERY MUCH, LIGHTNING!

WE WOULD ALSO LIKE TO THANK DAVY FOR HELPING TO LAYOUT THIS INTERVEIW!


separates the actions
from the mind
mind
mind
and separate the
torso from the spine
cutting off the
numbers starting at 69
"Never!"
he whispered
in a voice too
hushed in its own
severity.
HOLD PATIENCE
IN THE WORLD
OF THE
KANGAROO
Angels
pray for me
©TRUNDLEY'83

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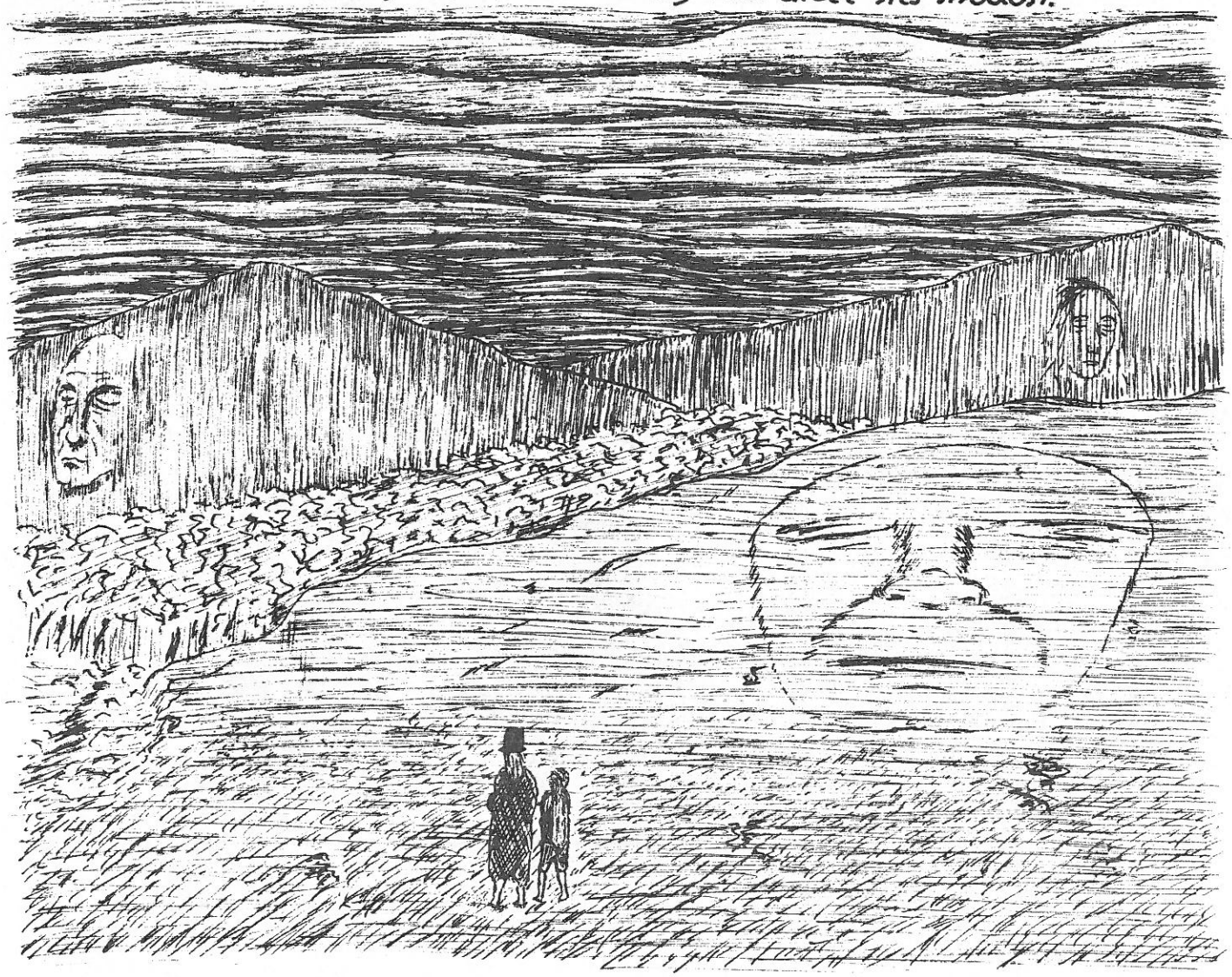
SK'DUDDLE O'ER BINGUDDEY

@ye. SK'duddle Bulaffey is me. a wee fella. wi a windied fringe intil me eyes. a grey shirt too big. an brown trousers rolled up a bit o'er me knees. away fro me feet. bare cos they werent cowl an were used til it anyway. me dirty hands in me pockets - just habit like. in there an all was a magic hanky. but it didnt work so it didnt. so i just used it til blow me nose. but i still knew it was magic. it fell out o the sky one hot day afore tea when i'd bin sleepin under a big bush.

this were a querre fine day. spring was risin from the ground. an swimmin in the breeze. early yet. some optimistic trees were fully green b'now. but others stood still wary~ "too early." thinks they. "we'll wait a wee while yet" by midday sun i'd gone as far as i'd sung seven long songs. away fro' me home by Turlonney Water. when then i come til a wee wood o twelve trees atop a hill. some was bare, some budded, some out. just walkin through. just walkin through it i was. when this man appears behind me. come out a tree he did~the biggest an greenest o them all. an he was Dromeghy Dorrum~big black hat. bendy. floppy. ragged too. like all his brown cloth. his rug wrapped round. his skin brown an all. not so brown as his rug but browner than the skin on me. wonder does he rub dirt on himself or what. maybe takes baths in the black soil under the leafy layer on the floor o the wood. big black crinkles and lines all over his face. under his skin run chords up his neck and down his arms and hands. but his feet was so hard an strong they looked like wooden. when he come out o the tree he asked where i was goin. i said i was goin nowhere an he said he was goin there an all, an asked if he could come with me. i said alright an he did. he was real gentle an real kind an he pointed things out along the way. when we's seen a seagull in the sky he said "look. thonders a seagull in the sky" an he was right. when we come til a squashed worm in some wee field he said "look, here's a squashed worm. i bet thon cow trod on it." but the cow pretended not to hear an looked away, she just started pourin her pats ontil the ground.

we'd went a querre way when we came til Binguddey Glen. a small un. but thon knew itself, an had no need til look o'er odder places. content it was to crouch itself in a nest of its own between Nadrullen's an Ferran's slopes. the blue had gone fro' the sky~now a great blowy grey eiderdown a top o the air, whitest in the west. me hair beginin til jump an fly in the gusts, me hands goin deeper intil me pockets. Dromeghy houlin tight til his rug. we went intil Binguddey. there the wind couldnt much get in yet, though up top the beeches was rattlin an rustlin their hard new leaves. an round the odd corner a blast'd hit our faces an send the dead leaves scurryin. but the Glen was as green as it could be when we came til its heart. where the dark stream shined the stones about it. the stones that gave the water its sound. it streamed. shadowed round in a crescent there to be one edge of a clearin open til the air. th'other side o' the circle was marked by birch~ silver an silent. growin fro the ground o the ring was bramble, nettle. grass. dock an flowers. wee flowers, skimpy things. shy an quiet in their tribes of wee blues an wee pinks an wee whites. but green green green was all around. up til me head in some bits. in the centre o the ring stood Dromeghy an me. lookin round. smellin round. hearin round. an Binguddey Glen went intil me head to drown the words, the lines, the rules i'd learnt in green, green, green an flowers an space an bark an shade. then shinin on leaves an grass. an all wet an cowl on our faces, come raindrops from above. we blink our eyes an start til move again. thinkin o shelter. cos we was fearin the Wild Hunt'd soon be comin in the rain til tear us t'pieces. then says Dromeghy~"ya better be gettin home boy, yer ma an da'll be wantin ya til stand o'er the crack in the wall an keep the draft out. y'know i can make m'self a crow so i can. an you can get up on me back, sh'duddle, an i'll take ya home" from inside o his rug he takes one brown leaf, one bit o bark, an one brown bud. an puts them one by one intil his mouth.



then. chewin. walks around the edge o Binguddey's clear heart three times. closes his eyes just for a moment or two. an then he himself is a giant black crow~just like that. surprise blew me back a step or two. but Dorrum crow just towl me til get up ontil his back so as we can be off. so up i went. ontil his big black back. houlin tight til his feathery shoulders. that done. wi' a few quick paces an some almighty flaps o his wings, we was in the air. liftin out a Binguddey's heart. just in time we rose o'er the tips o the big trees. above them we was. yes. through the air, through the rain. through the wind. an intil the sky. up there we was. up in the cowl sky. swurlin an curvin all fast an free. we blasted through the air, it blowin back me hair. but against the cowl o me face was also the heat o them big black feathers. so warm an soft. makin me safe an not afraid away up thonder. the wet was gettin through me shirt but not Dromeghy's feathers. an i laughed an smiled an was thrilled through an through.

long long way below i could see me own house by Turlonney Water. a wee grey feather o smoke comin out the chimney pot. as we flew lower i could see me Da trudgin across the field up til the house. forced in by the cowl an the rain an the wind. bin huntin he had, his shotgun pointin down from under his right arm. knackered he was. an wi nothin til show. an he says "game's gone an crops not comin. game's gone an crops not comin. thanks til the cowl. thanks til the birds. bah. i'll not have me own Sk'duddle's belly unfilled due to the likes o thon black bastard gut flyin up thonder like he's somethin o worth." so takes he his gun an sets it upon his shoulder. then as me an Dorrum fly down towards him. he lets fly a shot. til put an end til Dromeghy. an put an end til me.

The End.

NOT JUST BOOKS!

AN INTERVIEW WITH PAT BEHIND THE COUNTER! AT JUST BOOKS BELFASTS ALTERNATIVE BOOK SHOP

LIGHTNING> HOW DID THE BELFAST Ⓐ's START?

PAT> IT STARTED ABOUT 5 YEARS AGO, THIS SUMMER. ABOUT 6 MONTHS BEFORE THAT A FEW OF US DISCOVERED EACH OTHER IN A CAMPAIGN- IT WAS WHEN THEY ATTEMPED TO HANG 2 PEOPLE IN THE SOUTH, WHO WERE ANARCHISTS AND THEY SAID THEY'D SHOT A POLICEMAN.

SCALLY> DID THEY DO IT?

PAT> NO! THE CAMPAIGN WAS QUITE SUCESSFUL. SO WE MET EACH OTHER THEN. WE DECIDED TO FORM OURSELVES INTO AN Ⓐ GROUP COS.... UH... WE WERE ANARCHISTS! (LAUGHS ALL ROUND)

LIGHTNING> WHY WAS THERE THIS ANARCHIST FEELING AMONG THESE PEOPLE

PAT> WELL AMONG THE DEFENCE GROUP THERE WASN'T - THERE WAS 2 OF US 2 OF US IN THE DEFENCE GROUP AND THERE WERE OTHER PEOPLE AROUND IN THE VERY EARLY 70S WHO'D BEEN INTO THE TYPE OF POLITICS THAT WAS QUITE POPULAR IN ENGLAND AMERICA FRANCE AND IN ANY OTHER BIG INDUSTRIALISED COUNTRY. WHICH WAS LIKE THE UNDERGROUND. SETTING UP THEIR OWN PRINTSHOPS, DOING SILKSCREEN POSTERS, SHARING SKILLS, DOING UNDERGROUND MAGS ABOUT MUSIC, ABOUT COMMUNITY ISSUES. THIS WAS IN THE VERY LATE 60'S ANARCHISM WAS REALLY HAVING A REVIVAL AT THAT TIME THROUGHTOUT THE WORLD. THERE WAS A CHANGE IN PEOPLES CRITIQUE. EAST AND WEST OF THE BOSSES, AND THERE WAS DISSILLUSIONS WITH A LOT OF REVOLUTIONARY GROUPS THAT HAD ALREADLY HAPPENED.

LIGHTNING> THERE WAS REALLY A WORLDWIDE MOVEMENT WITH THE CIVIL RIGHTS, ANTI WAR, MOVEMENTS THE YIPPIES.....

PAT> YEAH! AND THE STUDENTS OF PARIS 68. IT WAS MAINLY THEY THE STUDENTS AND YOUNG PEOPLE, JUST DISILLUSIONED WITH IT!

LIGHTNING> WHY DIDN'T IT GO FURTHER WHY DIDN'T IT ACTUALLY CHANGE ANYTHING 'COS LIKE IT WAS IT WAS ALL THERE...

PAT> IT WASN'T ALL THERE!

SCALLY> IT WAS JUST A FEW PEOPLE JUST A SMALL SECTION.

PAT> A SECTION, AND THE PARTICULAR SECTION IT CONSENTRATED ON HAD NO POWER TO CHANGE SOCIETY. THIS BRINGS US DOWN NOW TO POLITICS, THIS IS WHERE WITH THE Ⓐ MOVEMENT THERE ARE DIFFERENCES. I WOULD SAY IT DIDN'T SUCCEED 'COS TO CHANGE SOCIETY WHAT YOU'VE GOT TO DO IS TAKE THE WEATH, THE POWER, THE CONTROL OFF THE BOSSES, AND YOU DO THAT WHERE YOU LIVE AND WHERE YOU WORK, AND IF YOU DON'T WORK YOU TAKE OVER THE PLACES WHERE THEY'VE DENIED YOU THE RIGHT TO WORK, AND YOU TRANSFORM IT SO THAT IT'S NOT A 9 TO 5 JOB. BUT WHAT THEY HAVE DONE IS STOLE THE WILL FROM PEOPLE, AND USE IT TO MAKE PROFIT AND USE IT TO MAKE POWER FOR THEMSELVES. THE REAL WEAKNESS OF THAT MOVEMENT IN THE LATE 60S + EARLY 70S WAS THAT IT WAS BASED SOLELY ON ALIGNATING YOUTH, EITHER THE UNEMPLOYED OR STUDENTS, AND I THINK A SECTION OF SOCIETY CAN BE A PART OF, BUT CANNOT CREATE A REVOLUTION.

SCALLY> NOTICE HOW THIS INTERVIEW'S EMPTIED THE SHOP

LIGHTNING> RIGHT THAT'S WHAT WE'LL TALK ABOUT NEXT THE SHOP...

PAT> OK RIGHT I JUST SAID HOW IT STARTED.. A COUPLE OF US GOT TOGETHER AND DECIDED TO DO A PAPER. WE KNEW THIS WOMAN WHO WAS AT QUEENS UNIVERSITY. WHO WAS A FEMINIST LESBIAN. SO THE 3 OF US GOT TOGETHER TO DO A PAPER CALLED 'BLACK RAG.' AND THE RESPONSE TO THAT WAS QUITE GOOD. THERE WAS 10 PEOPLE WHO WERE INTERESTED ENOUGH TO COME ALONG WHEN WE CALLED A MEETING. RIGHT AND THE FIRST DECISION OF THAT MEETING WAS.

DON'T DO A PAPER! 'COS THE PAPER ONLY REFLECTS WHAT YOU'RE DOING AND IF YOU'RE NOT DOING ANYTHING THE PAPER IS JUST LIKE REINTERPRETING WHAT OTHER PEOPLE ARE DOING. SO WE DECIDED TO TAKE A REAL WEAKNESS IN BELFAST FOR PEOPLE SORT OF IN LIBERATION OR WHATEVER AND WE THOUGHT IT WAS INFORMATION, CENSORSHIP WAS PHENOMENAL, SO WE THOUGHT RIGHT! A BOOKSHOP!!

LIGHTNING> HOW DID YOU GO ABOUT IT

SCALLY> WHERE DID YOU GET THE MONEY FROM?

COUNTINED NEXT PAGE ►

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PAT > IT TOOK US FROM WHEN WE FIRST MET TO SETTING UP THIS PLACE 6 MONTHS. MOST OF THOSE WERE LOOKING FOR SOMEWHERE. WE FINALLY GOT THIS PLACE. IT WAS A SHELL. WE GOT IT ON THE BASIS THAT IT WAS 6 MONTHS FREE RENT COS WE WERE GONNA FIX IT UP AND MAKE IT PROPERTY IN TERMS OF THE ESTATE AGENT, VALUABLE COS IT WASN'T WORTH 2 SHITS WHEN WE FIRST COME. SO WE GOT FRIENDS TO COME IN. SO WE PUT THE TOILET IN, REWIRED EVERYTHING, E.T.C. MONEY CAME FROM SEVERAL SOURCES THERE WAS A COUPLE OF CO-OPS AT THAT TIME - SASSAFRAS - GOOD VIBES + THE PRINTSHOP WHICH WAS ABOVE IT THEN... GOOD VIBES WERE THE KINDEST, AND ORGANIZED A BENEFIT GIG... THERE WAS THE UNDER-TONES OUTCASTS, RUDI, YOU KNOW ALL THOSE BANDS. AND THEY ALL DID IT FOR NOTHING - THAT WAS ABOUT 5 YEARS AGO - 1978. FROM THAT + THE DONATIONS FROM DIFFERENT PEOPLE WE HAD £500. WITH THAT WE WENT TO THE BANK, AND SAID 'WE'VE GOT A WEE BUISINESS, SMITHFEILDS GONE TO THE DOGS, IT USED TO BE A GREAT PLACE AND WE WANNA GET IN THERE AND SELL BOOKS.' THE BANK MANAGER GAVE US A LOAN OF £500 FOR A YEAR. IT TOOK THE £1000 TO SET THIS PLACE UP... WE USED £200 FOR STOCK, AT THAT TIME CO-OPS WERE WELL OFF GETTING HELP FROM. SO THIS DISTRIBUTOR GIVES US £500 WORTH OF STOCK ON CREDIT FOR A YEAR AND THAT WERE WE GOT THE MONEY FROM NOT THE C.I.A!...

ZIGHTNING > WHAT WAS PEOPLES REACTION TO THE SHOP WHEN IT FIRST OPENED?

PAT > IT TOOK AGES. ITS QUITE A GOOD PLACE, PEOPLE WOULD JUST WANDER IN OFF THE STREETS AND WE HAD A POSTER CAMPAIGN FOR IT.

SCALLY > DOES THE SHOP MAKE A PROFIT?

PAT > ITS COVERS AND IT PAYS FOR ITSELF. SO IN THAT SENSE IT DOES. WE THOUGHT OF TRYING TO GIVE PEOPLE WAGES, BUT ALL WE COULD DO WAS THAT THERE WAS ONE PERSON WHO WORKED HERE FOR A SHORT TIME WHO COULDN'T SIGN ON, FOR WHATEVER REASON SO WE GAVE HIM A DOLE RATE.

ZIGHTNING > WHEN DID YOU START 'OUTTA CONTROL!'?

PAT > ITS GOING OVER 3 YEARS NOW THAT CAME ABOUT COS AFTER WE GOT ACTIVE IN DIFFERENT THINGS, MAINLY IN 2 AREAS ONE WAS ANTI-URANIUM/ ANTI-NUCLEAR. AT THAT TIME THERE WAS A REAL THREAT OF A NUCLEAR POWER STATION BEING BUILT DOWN IN CAIRNSORE, AND THROUGHOUT IRELAND THERE WAS A VERY STRONG MOVEMENT, AND IT WAS PARTIES TRYING TO GET IN. IT WAS MAINLY YOUNG PEOPLE.

SCALLY > THERE WAS NO CND ORANISATION?

PAT > AT THAT TIME IT WAS SO SMALL IT WAS INSIGNIFICANT!

SCALLY > THEY DIDN'T NEED IT THERE, THE CAMPAIGN WENT ALRIGHT WITHOUT THAT ORGANISATION?

PAT > RIGHT!... THERE WASN'T THAT STRUCTURE THERE WAS NO CONTROL COMMITEE. AND HOW THEY ORGANISED WAS EVERY 4 MONTHS, EACH MAJOR TOWN OR AREA IN IRELAND HAD A CONFERENCE AND PEOPLE CAME TOGETHER. THERE WAS NO SHOW OF HANDS WITH RESOLUTIONS PASSED. BUT FEELINGS CAME OUT, AND PEOPLE REALISED THERE WAS THE STRENGTH TO GO ON AND DO SOMETHING. SEPERATE GROUPS WENT ON AND ORGANISED -

AND THERE WAS THE THREAT FROM MINING COMPANIES IN DONEGAL EXPERIMENTING FOR URANIUM MINING AND WHEN THEY BEGAN TO THINK THEY WERE ONTO SOMETHING, THE WHOLE EMPHASIS SHIFTED UP THERE. AND AGAIN THERE WAS A LOW LEVEL OF ORGANISATION.

SCALLY > AND THAT WORKED AS WELL?

PAT > IT DID. THEY CLEARED OUT! THE LOCAL REACTION THAT WAS THE BEST THING ABOUT THAT. THAT DIDN'T HAPPEN AT CAIRNSORE. THERE WAS A COUPLE OF PEOPLE THERE DID A PAMPHLET. WE HAD 2000 PRINTED, THEY COST 20P EACH AND 500 COULD BE GIVEN AWAY FREE. AND THERES A PHOTO IN OUTTA CONTROL OF THE BIGGEST DEMONSTRATION IN DONEGALS' HISTORY - 500 PEOPLE, AND FOR A RURAL SOCIETY IT WAS JUST UNBELIEVEABLE. SO THAT WAS GOING ON AND THEN THERE WAS THE PROTESTS IN PRISONS AGAINST CRIMINALISATION. BECAUSE WE WERE INVOLVED IN ACTIVITY, WE WERE ABLE ON A ONE TO ONE BASIS TO SAY SOMETHING TO PEOPLE AT MEETINGS AND THINGS BUT WE WANTED TO SAY IT IN PUBLISHED FORM AND PUT OVER OUR INTERPRETATION.

SCALLY > HOW MANY DOES 'OUTTA CONTROL' SELL?

PAT > 750, IT USED TO BE 1000, THERES A GROUP DOES 'JUST BOOKS' AND A COUPLE DOES 'OUTTA CONTROL'! BUT THE COLLECTIVE AS SUCH HAS FOLDED!

ZIGHTNING > WHY'S THAT?

PAT > EVERYTHING WE DID WAS COLLECTIVE, BUT DEBATES AND DISAGREEMENTS AROSE WHICH WERE FAIRLY CONSTANT. WE HAD TO TRY TO GET A CONSENSUS ON THINGS BUT WE WERE AWARE OF SOMEBODY HAVING A VITO!.....

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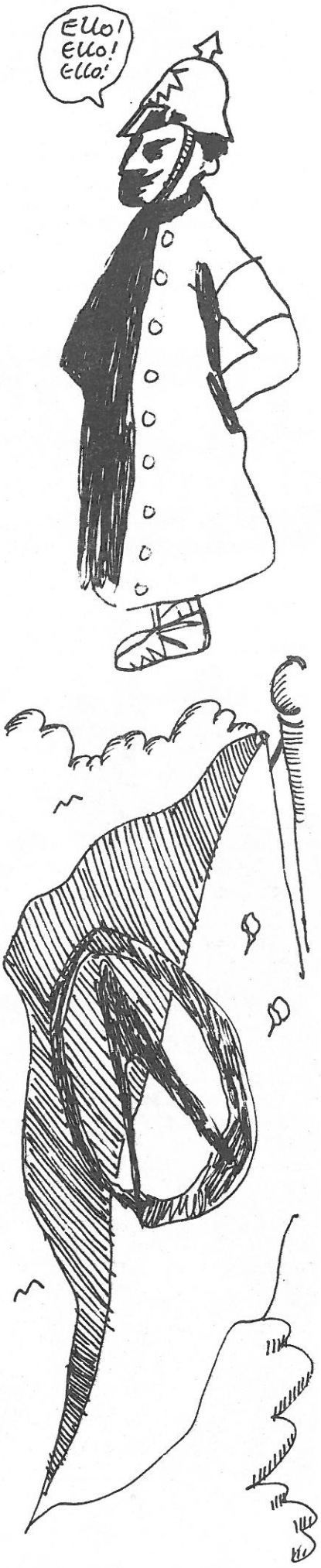

a lively look at money

"habits of hiding soon will be the death of us."

interview with Richard Famous of POISON GIRLS

by D.A. friend Wanton Jonjo, who unfortunately lost the questions, the eedgit, and we in the D.A. only received the answers 2 days before we took Blast 3 to the printers. Thus, while all the answers and some of the questions are completely correct, or more or less correct, some of the questions have had to be guessed from the answers by us in the D.A. These ones are indicated by an asterisk. Our apologies to the reader, and particularly to Richard Famous. So:-

D.A.> What do you think of the present standard and content of fanzines and independant magazines?*

Richard> I dont know about the average fanzine reader - but there does seem to be a change in the style of fanzines. Away from stupid interviews with bands and into more "serious" ideas about the real alternative culture. I mean fanzines cant just be cheap Sounds or NME. They have to push in a way most other papers cant - they have to get out of the crap that the music business throws up and speak a breath of (relatively) fresh air into the scene. I imagine that fanzines are bought and read by people that are unhappy with what they are given by the straight press - either because its based in London and based on the clique of the music biz, or because fanzines provide a more realistic idea of life than the national crap. But of course I havent a clue about what they (the reader) wants from me (a poisongirl). I'm no pop star - and the readers are not illerate wallies - lets talk.
(aside - Do you really think the Crass crowd want to change - if so, why havent they?).

D.A.> Why was "Where's The Pleasure" not as cheap, comparatively, as your previous records? Was the slick production anything to do with it?

Richard> As it is we have a £5000 debt on that record - "Where's The Pleasure" - we did bring it out as cheaply as possible - it's really a question of whether we confine or not. We have to expand our outlook and ideas to keep the situation that we are in, confrontational to both us and our audience.

D.A.> Do you make much money from your music?

Richard> Not much - not enough to cover the cost of being in a band - as I've said we are at the moment in debt to the tune of £5000. Sold out? - to who?!

D.A.> How far do you think people like punks can go towards affecting change to the system, either in terms of issues like nuclear weapons or in personal ways of life and thinking?*

Richard> Who will actually change their own life, thats what I want to know. The bomb is only an extension of what goes on all the way through the system. Its useless just to get rid of the bomb. We have to effect a change in the basic structure of society. We have to change our lives - we have to get rid of the pre-conditioning of the scared and chauvenistic, and who better than the punks to do it?

D.A.> Do you think its important to keep changing the way you put your ideas and yourselves across?*

Richard> We change - we have to change or else we die. If other people dont move to expand their ideas and pre-conceptions then they are dead. I'm not interested in just going thru' the motions of protest. We cant just play to the converted because we have nothing to convert people to. We are only speaking for ourselves - if an audience can take our songs and relate them to their own lives then we are being effective.

D.A.> Do you think you can write and play in terms relevant to younger people?

Richard> You are bringing in the idea of "us" and "you". I think the "generation gap" is a whole load of crap, and is maintained by the people who want to "divide and rule" (easy, huh). I think there is a lot of knowledge that we have that we want to relate - that isnt patronising or precious - its real.

D.A.> What music do you yourself listen to these days?

Richard> Sidney Beshier, Jimmy Witherspoon, Bessie Smith etc, etc, etc.

D.A.> What do you think of the old "hippy" movement?

Richard> Good, but dead.

D.A.> What books do you like?

Richard> Philip K. Dick - "Martian Time Ship" - Fuckin ace!!!

D.A.> Do you think there's any way to resolve the tensions, inhibitions, and jealousies which still surround the way we regard sex and sexual relationships?*

Richard> We have to be open - we have to be honest and then jealousy (a real emotion) can be seen in its right perspective. Let change our hearts and our heads will follow (for a change).

D.A.> Thanks very much, Richard, and, again, sorry about the cock-up.

—Davy Francis (after Carlos Ezquerra)—